PROF. VASUDEVA SARAN AGRAWALA

A BIBLIOGRAPHIC SURVEY OF HIS PUBLISHED WORKS

COMPILED BY

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COMPUTERISED BY

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FOREWORD

The Indira Gandhi National Centre for the Arts has a unique Library which houses the personal collections of doyens of scholarship, such as, Suniti Kumar Chatterjee, Hazari Prasad Dwivedi, Thakur Jaidev Singh, Gopinath Kaviraj, Krishna Kriplani and others. These personal collections are an invaluable treasure for any scholar who wishes to meander through the primary and secondary sources which these scholars used.

A complementary programme of the Indira Gandhi National Centre for the Arts is to compile Bibliographies of particular scholars, specially those whose work was multi-disciplinary and multi-lingual. Also, the endeavor is to make Bibliographies of particular subject areas and special subjects.

Amongst the projects of bibliographical surveys of particular scholars, is a Bibliography of tile works of the late A.K. Coomaraswamy and Prof. Vasudeva Saran Agrawala.

It is my pleasure to introduce the first of the bibliographical series of the works of Prof. Vasudeva Saran Agrawala. Prof. Agrawala, at home in Hindi, English, Sanskrit, Pali, Prakrit and other languages, was in command of primary material, whether in Vedic Sanskrit or classical and medieval Sanskrit, inscriptions or coins. Trained as a Sanskritist and a grammarian and the foremost student of Radha Kumud Mukherjee, he rose to be an archaeologist, curator, art-historian, literary critic and philosopher. He delved deeper into the sources of the Indian traditions with an uncanny insight. His interpretations were as novel as they were convincing. His grasp extended from the Vedas, the Puranas, the ancient and medieval Sanskrit literature, from the art of the Kushanas to medieval sculpture and painting, not excluding the Janapada traditions. Taken together, his writing constitutes an unparalleled corpus of a single vision which was probing and investigating all aspects of the cultural phenomenon, in the past or the present.

We are grateful to Shri Jagdish Chandra Chaturvedi who has painstakingly compiled this Bibliography although we are aware that this is not complete and does not take into account his unpublished works. We hope, in the future, we shall be able to do this.

KAPILA VATSYAYAN

NEW DELHI
MAY 27, 1994

INTRODUCTION

The Indira Gandhi National Centre for the arts (IGNCA) established in memory of Smt. Indira Gandhi, is visualised as a centre encompassing the study and experience of all the arts - each form with its own integrity, yet within a dimension of mutual interdependance, inter-related with nature, social structure and cosmology.

This view of the arts, integrated with and essential to the larger matrix of human culture, is predicated upon Mrs. Gandhi's recognition of the role of the arts as essential to the "integral quality of a person, at home with himself and society". It partakes of the holistic world view so powerfully articulated throughout Indian tradition and emphasized by modern Indian leaders from Mahatma Gandhi to Rabindranath Tagore.

The arts are here understood to comprise the fields of creative and critical literature, written and oral, the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture, photography and film, the performing arts of music, dance and theatre in their broadest connotation, and all else in fairs, festivals and life style that has an artistic dimension. In its initial stages the Centre will focus attention on India. The fundamental approach of the Centre in all its work will be multi-disciplinary and inter-disciplinary.

The IGNCA has various multi-lingual bibliographic projects. These are planned to be published in its bibliographic series. "Prof. Vasudeva Saran Agrawala : a bibliographic survey of his published works" containing six hundred and sixteen entries, presented as the first volume of this series, is a step towards the Centre's ambitious goal for the documentation of Indian art and culture.

SCOPE

This bibliography furnishes a survey of the works of Prof. V.S. Agrawala, published between 1925 and 1987. Exhaustivity and specificity of the work is confined to following types of publications:

1. Books
2. Articles published in various journal
3. Articles published in anthologies, commemoration and felicitation volumes
4. Works edited by Prof. Agrawala
5. Works translated by Prof. Agrawala
6. Forwards, Prefaces and Introductions written by Prof. Agrawala.
7. Obituary and minor writings.
8. Letters written by Prof. Agrawala, which were published.

This work covers publications not only in English, but also in Hindi and Sanskrit. Annotations have not been made, but we hope to add them while updating in future. In order to facilitate updating, the entries of this work have been computerized by the Centre.

FORMAT

The format conforms in this work have mainly been culled from secondary sources such as:

1. Bibliographical references in the works dealing with Prof. Agrawala.
2. Biographical narratives about Prof. Agrawala.
3. Published bibliographies such as R.N. Dandekar's Vedic Bibliography; Maureen L.P. Patterson's South Asian Civilization: a bibliographic synthesis; Indian Books in Print; The Library of Congress Accession List, South Asia; Indian National Bibliography, etc.

Entries have also been compiled from the card-catalogues of major libraries (including the IGNCA) in Delhi, Lucknow, Varanasi and Mathura; while some entries were prepared by verifying the original items.

SAMPLE ENTRY FORMAT

FOR BOOKS:

Mātā-bhūmi. Meerut: Kamala Publishing House, sam. 1982 [i.e. 1925]. 340p. In Hindi.

FOR ARTICLES IN JOURNALS:

Pre-Kuṣāṇa art of Mathurā. *Journal of the U.P. Historical Society.* 1933,6(1):81-119. In English.

FOR ARTICLES IN ANTHOLOGIES, COMMEMORATION AND FELICITATION VOLUMES:

Indra. (In) Rajarsi Purusottama Dasa Tandana Abhinandana Grantha. Delhi: Delhi Pradeshik Hindi Sahitya Sammelan, 1980. p.347-356.
In Hindi.

Aśoka kā nayā utthāna dharma. (In) "His" Mata-bhumi. Hyderabad: Chetana Prakashan,1943. p.230-231.
In Hindi.

FOR EDITED AND TRANSLATED WORK:

Padmavata/by Malika Muhammad Jayasi; edited with translation and index by V.S. Agrawala. 4th ed. Chirgaon (Jhansi): [s.n.], 1986. 92,952p.
In Avadhi; translation and introduction in Hindi.
First published in 1955.

FOR ARTICLES IN "HIS" BOOKS:

Aśoka kā nayā utthāna dharma. (In) "His" Mātā-bhūmi. Hyderabad: Chetana Prakashan, 1943. p.230-231.
In Hindi.

FOR ARTICLES IN BOOKS EDITED BY ANOTHER:

Jaina dharma aura Braja. (In) Braja-vibhava/edited by Gopal Prasad Vyas. Delhi: Delhi Pradeshika Hindi Sahitya Sammelana, 1987. p.70-73.
In Hindi.

ARRANGEMENT

An attempt has been made to present a chronological documentation of the intellectual activities of Prof. Agrawala. Therefore the bibliography is primarily arranged chronologically, by the year of publication, then the titles published in the same year are arranged alphabetically. All entries begin with a serial number by which an entry is indexed. For example:

1933

4. **Pre-Kuṣāṇa art of Mathurā.** *Journal of the U.P. Historical Society.* 1933, 6(1):81-119.

5. **Śiva kā svarūpa.** *Kalyāṇa.* Aug.1933, 7(8):491-50

1935

6. **Note of Gupta Śiva-liṅga of Mathurā.** *Journal of the U.P, Historical Society. July* 1935, 2:83-86.

INDEXES

Following indexes are appended to the bibliography for easy accessibility:

1. Index to Added Entries.
2. Title Index. (A - J, K - Z)
3. Subject Index. (A - K, L - Z)
4. Index to the Sources of Articles.
5. Cross-references are given wherever necessary.

ĀCĀRYA VĀSUDEVAJĪ

-KAPILA VATSYAYAN

Scholars, savants, art critics and politicians have assessed Ācārya Vāsudevajī's monumental contributions : many have spoken of his versatility, his wide range and his phenomenal intellectual growth. I can only speak of the gifts I received from him of vision, of discipline and of knowledge. The first impression he made was of a man with a fund of information and knowledge : of his responses on the level of feeling or enthusiasm I got little indication. In later years I had occasion to watch him closely in Benaras when he showed the direction of research to his students. The few remarks made by Vāsudevajī on the need to know one's country better before one travelled abroad, the dates and the enthusiasm of Havell on the many armed images of the Hindu-sculpture, all acquired new meaning. The journey had begun homeward, unquestionably and irrevocably. Thanks to the encounters with Vāsudevajī I was returning "Home" to India. Once again, I went back to Vāsudevajī for guidance before, taking a journey to the South. City to city, village to village and temple to temple I travelled, exploring, imbibing and finding my roots. Vāsudevajī had been in no small measure responsible for this.

There would be occasions when he would show a total disinterest in what you were doing or had brought to show. He was pre-occupied far away. As a concession to your presence, he would ask you to pick up pen and paper and order you to begin taking dictation. I have been witness to his dictating in one session on Indian Art, on Vedas, Pāṇini and words of the Janapada tradition to three different people. This phenomenal erudition, with an unmistakable mark of deep intellectual organisation was as bewildering as it was impressive. This pre-occupation with two or three subjects revealed the man and scholar in many significant ways. There was nothing static or stereotyped about these interests : the seemingly unrelated subjects or fields he attacked at a given moment showed an inner cohesiveness and was indicative was devoted in the main to problems of identification, dating, on linguistics and numismatics. But very soon he moved from cataloguing, documentation to interpretation and broader cultural studies. Also not many scholars have the easy facility of moving from one intensive study in depth to the other : the scholars of his generation could, because the fundamental approach to he "tradition" was not limited to a scholar's ambition at finding something new, but at redefining, reconstructing the tradition by looking at different fragments of a whole. The joy of revelation accompanied every scholastic effort. From Pāṇini he moved to he cultural scene of Bāṇa's Harṣacarita and to Padmāvata : in each of these works, the life and culture of the period is reconstructed on the basis of internal evidence. But soon he moved even from reconstruction to a deeper interpretation of the tradition on two distinct levels. One the Vedas and the other Janapada; Vedic symbolism and cosmology

preoccupied him completely for a period. His later works speaks of the withdrawn speculative nature of his personality and of his inner growth as man and scholar. In departing from the beaten track of pure intellectual scholarship, he lost many friends and colleagues, but he persevered. It was part of the training of a teacher to have students around, sharing and imbibing the message of these exchanges and discussions. Indeed, one learnt as much, sometimes more from them than from pouring over volumes of printed material. And yet how different was all this from the atmosphere of a super-imposed 'Seminar' or discussion of today which smack of artificiality, at the very moment of asserting commitment. This was an education, both intellectually and otherwise. For me, it provided the necessary foil to the 'oral-tradition' of India and the Western tradition of objective analysis I had known. This open minded generosity of allowing students to participate, share and be listeners and spectators was an essential feature : totality of the experience was the gift, thus cooking for scholars or for the Veda pāṭhīs who came to recite was an additional training. For this, others and I are beholden to him : the gift we received was the training and ability to see single expressions, as parts of a whole : to establish inter-connections and to delineate the exact routes of inter-relationships between the different branches of the tree and the different plants of the multiple specied forest of the Indian tradition. And himself, the man and scholar grew in stature, as he moved from the world of fact, evidence and data collection, reconstruction to a world of the pursuit of symbolism and finally a example of personality which had travelled from the realm of pure intellect to that of feeling-verging on faith. In personal behaviour and conduct one hardly ever got glimpse of any feeling far less of demonstrative affection.

VASUDEVA SARAN AGRAWALA

Litterateur born on the August 7, 1904 at Pilakhua, a village in the Meerut district, in a respectable family, and died on the July 27, 1966 in the Private Ward of the S.S. Hospital of the Banaras Hindu University. He was one of the great scholar of the present century who specialized in several disciplines and areas of Indology including Ancient and Mediaeval indian literature, History, Culture, Art and archaeology. Dr. Agrawala received his early education up to High School at Lucknow, studied in I.A. and B.A. classes in the Banaras Hindu University, did his M.A. from the Lucknow University in 1929 and obtained the Ph.D. and D.Litt. degrees of the same University respectively in 1941 and 1946. For his research degrees he made a Cultural study of Panini's Astadhyayi under Dr. R. K. Mookerji. His researches on the Astadhyayi are contained in 'India as Known to Panini' which he dedicated to his teacher, Dr. R. K. Mookerji, for whom he bad deep devotion. He was also a graduate of Law.

Dr. Agrawala started his career as a Curator at the Mathura Museum in 1931, about two years after passing his M.A., and he worked there for about nine years. In 1940 he came to Lucknow as Director of the State Museum. In 1946 he took charge

of the Central Asian Antiquities Museum at Delhi as Superintendent for Museums in the Archaeological Survey of India and worked there for five years. In 1951 he joined the Banaras Hindu University as Professor and Head of the Department of Art and Architecture.

As Curator of the Mathura Museum Dr. Agrawala was very much struck with aesthetic and historical significance of Mathura sculptures and terracottas of the Kusana and Gupta periods. His research papers on Mathura sculpture and terracottas remain invaluable even to-day.

Dr. Agrawala was deeply involved with ancient literature, philosophy, culture and art antiquities both as source material and as the best manifestation of Indian culture. He may be regarded as one of the architects of the Mathura Museum and his contribution to its all-sided development is considerable. He not only collected art-object antiquities for the museum, but also properly classified and catalogued them, studied them and published them suitably. His efforts enriched the Museum, and acquainted the people with the museum and the art of Mathura. (In his studies of the Mathura art he included the proceeding and integrated vision to past terracottas through which the art was democratised). His catalogue of the Mathura Museum bears witness to his laborious and scientific study of the Museum antiquities. The State Museum at Lucknow also developed under his experienced and able supervision. Besides general systematisation, addition of a terracotta gallery in the Museum goes to his credit. His experience, studies and vision made him realise the need of a National Museum at Delhi. He also studied terracottas figurines found at Ahichchhatra and Rajghat and interpreted them in proper historical contest. While at the capital he suggested and supervised an exhibition of select India antiquities from different museums of the country which finally proved to be the nucleus of the present National Museum at New Delhi. That he was a creative organiser is attested to by the fact that a number of institutions substantially owe their origin or growth to him, some of them being Braja Sahitya Parishad, Museums Association of India, Hindi Janapadiya Parishad, Rajasthan Vaidika Shodha Samsthana, Parshvanatha Vidyashram Shodha Samsthana, Prakrit Text Society, etc. Of these the Prakrit Text Society was founded and registered in 1953 with a view to undertaking the publication of the rich Prakrit literature on the lines of the Pali Text Society of London. Up to 1966 the Society brought out nine works, the first and last being Angavijja and Nandisutta respectively.

Dr. Agrawala was a profound scholar of Sanskrit and associated languages including Prakrit, Apabhransa and Hindi. His thorough knowledge of Indian archaeology, history and culture prompted him to make cultural interpretations of literary works. His studies on Indian literature present a resemble visualisation of Indian culture and society within a proper context. This is well reflected in all his works on culture and literature, whatever it may be Panini, Harsacarita or Padmavata. His

cultural study of the Harsacarita is followed by those on the Kadambari, the Mahabharata (entitled Bharata Savitri), Meghaduta, Caturbhani (with Dr. Moti Chandra), Markandeya Purana, Vamana Purana, Matsya Purana, and Linga Purana (incomplete). Besides these, he has also written a commentary on the Padmavata of Jayasi and Kirtilata of Vidyapati. His contributions in the field of Indian Archaeology, Architecture, sculpture, Paintings and Coins are of everlasting value. His knowledge of ancient Indian literature and various modern dialects made him a great practical etymologist and an equally great cultural commentator. The last decade of his life was mostly dedicated to Vedic studies. He wrote on tile Vedas both in Hindi and English and his studies in the field are available in the form of collections of papers and original works. He aimed at reinterpreting the four Vedas but he had completed only the first mandala of the Rigveda. However, he has left a few works such as 'Rigvedic Mythology', 'An Introduction to the Rigveda', 'An Indian Window on the Cosmos' etc. which are more or less complete.

Besides his own contributions he also ably edited a number of journals such as Journals of the U.P. Historical Society, Lucknow, Journal of the Numismatic Society of India, Puranam - Bulletin of the All India Kashiraj Trust, Ramnagar, Varanasi, Bharati - Bulletin of the College of Indology, Banaras Hindu University, Journal of the Museums Association of India, Janapada, Nagari Pracarini Patrika, etc. He was also editor of the Prakrit Text Society Series, Nepal Endowment Sanskrit Series, Hindu Vishvavidyalaya Sanskrit Publications Board Series, and Indian Civilisation Series. A few commemorative volumes also go to his credit which amply speak of his great abilities and organising capabilities as an editor. He has also written scholarly introductions to a number of works on various subjects which are remarkable for their analytical clarity and wealth of information e.g. those preceding Angavijja, Prakrit Text Society Series No.1 and Sarthvaha by Moti Chandra. He was associated with the scheme of 'A New History of the Indian People' and contributed the section on the 'Art of the Gupta Period' in 'The Vakataka Gupta Age'. He was also to contribute sections on art in other volumes of this scheme some of which he wrote and are now available in his 'Studies in Indian Art'.

Due to his profound knowledge of various aspects of Indian culture he could authoritatively review works pertaining to different branches of Indological studies. His reviews are frank yet polite, and full of constructive discussions and original suggestions. His reviews like those of 'Catalogue of the Gupta Gold Coins in the Bayana Hoard' by Dr. A. S. Altekar (JNSI, Vol. XVII, Part I, pp. 114-123), Apte's enlarged Sanskrit-English Dictionary (Bharati, No. 3, pp.22-28), Franklin Edgerton's Buddhist Hybrid Sanskrit Dictionary (Bharati, No.1, pp.113-119), Priyabala Shah's Visnudharmottara Purana (Bharati, No.6, Part I, pp. i-iii), Bhandarkar Oriental Research Institute's Mahabharata (Bharati, No.6, Part I, pp.v-vii), etc. evince his stature as a scholar and are of great value.

He could write with equal ease both in English and Hindi. In his Hindi writings he has used with great advantage most appropriate words from different local dialects. He has also translated into Hindi R. K. Mookerji's 'Hindu Civilization', in addition to two other works, which shows his command over the language and the subject.

His immense work gave him due recognition. He was elected President of the All India Museums Association at Patna (1946) and Ahmedabad (1954), of the Bharatiya Braja Sahitya Mandala at Saharanpur (1949), of the Numismatic Society of India at Nagpur (1950), of the Veda Sammelana (1959), of the Ancient Section of the Indian Historical Congress at Cuttack (1959), of the Fine Arts and Archaeology Section of the All India Oriental Conference at Bombay and of the All India Oriental Conference at Gauhati (1964), of the Bihar Hindi Sammelan etc. He also delivered Convocation Address at the Bombay Hindi Vidyapitha (1947)

TEXT (BIBLIOGRAPHY)

1925

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   In Hindi.

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2. **Clue to the understanding of Ārya-Samāja.** Benares: Arya-Samaja, Benares Hindu University. 1927.

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3. **Mathurā kī kalā, saṅgrahālaya aura purātattva**/Vasudeva Saran Gobhila. *Ganga* 1933, 2(1):162-171.

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5. **Śiva kā svarūpa.** *Kalyāṇa.* 1933, 7(8):491-504.

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6. **Note on Gupta Śiva-liṅga of Mathurā.** *Journal of the U.P. Historical Society.* 1935, 2:83-86.

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23. **Ancient Indian coins as known to Pāṇini.** *Journal of the U.P. Historical Society.* 1939,11.

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In English.

25. **Handbook of the sculptures in the Curzon Museum of Archaeology, Mathurā.** Allahabad: government Printing Press, 1938, v, 60p.; ill.

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35. **Agriculture as known to Pāṇini.** *Journal of the U.P. Historical Society.* 1940, 13(1):80-107.

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